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CATALOGUE OF

PRIMITIVE ART

The Property of
the late R. STURGIS INGERSOLL, ESQ.,
of Philadelphia

AND OTHER OWNERS

Day of Sale:

Monday, 8th July, 1974, at 11 a.m.

**To be viewed and sold in the
Royal Watercolour Society Galleries
26 Conduit Street, London, W.1**

1974

Illustrated Catalogue (46 plates, 3 in colour) price £1.25

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CATALOGUE
OF
**AFRICAN, OCEANIC, ESKIMO,
PACIFIC NORTH-WEST COAST,
AMERICAN INDIAN and PRE-COLUMBIAN ART**

INCLUDING
**A HIGHLY IMPORTANT BENIN BRONZE FIGURE OF
A FLUTE PLAYER**

A BENIN BRONZE ALTAR STAND
TWO BENIN BRONZE HEADS
A BENIN BRONZE EXECUTION GROUP
AN AFRO-PORTUGUESE IVORY SALT CELLAR
A MAORI WOOD 'PRESENTS' BOX
AND
A CREE INDIAN CHIEF'S REGALIA

which will be sold by auction

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TELEPHONE: 01-493 8080

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**A Printed List of all Prices and Buyers' Names at this Sale can be supplied
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CATALOGUE

OF

ESKIMO, PACIFIC NORTH-WEST COAST, AMERICAN INDIAN, PRE-COLUMBIAN, OCEANIC AND AFRICAN ART

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ESKIMO ART

Various Properties

1 An Eskimo ivory Toggle in the form of a whale, with darkened wood eyes,
 $4\frac{3}{4}$ in. long (12cm.)

2 An Eskimo ivory Toggle in the form of a walrus, with long tusks, its eyes and
nostrils inlaid with roundels of darkened wood, $3\frac{1}{2}$ in. long (7.9cm.)

3 An Eskimo ivory Toggle in the form of the figure of a bear, with bared teeth,
its eyes and nostrils inlaid with roundels of darkened wood, pierced through the body
for suspension, $4\frac{1}{2}$ in. long (11.4cm.)

4 An Eskimo bark Model Canoe, with leaf motifs on the sides and with high
ends, 8in. (20cm.)

5 A Lapland metal Knife and bone Sheath of curved form, the latter incised
with deer, trees and small hatched *motifs*, the blade with lunate and star designs along
the upper edge, with wood handle, $13\frac{1}{8}$ in. (33.4cm.)

PACIFIC NORTH-WEST COAST ART

6 A Pacific North-West Coast horn Spoon, the handle with totemic animals' heads, one surmounting the other, $9\frac{5}{8}$ in. (24.5cm.), *Tlingit*

7 A Pacific North-West Coast dark-grey stone Pestle, 5in. long (2.7cm.), *Tlingit*

8 A Tlingit Spoon, with sheephorn bowl riveted to a goat horn handle carved with a shaman standing on a head and holding a split wolf, $12\frac{1}{2}$ in. (31.8cm.)

9 A Tlingit Mountain Goat Horn Spoon, the bowl riveted to a curving handle finely carved with totemic figures, including a crouching bear, a wolf and a man's head with raven beak below, $9\frac{5}{8}$ in. (24.4cm.)

[See ILLUSTRATION]

10 A Pacific North-West Coast Mountain Goat Horn Spoon, the bowl riveted to a handle carved with an eagle (? thunderbird), surmounting a bear biting a frog, a small human head on each side, $8\frac{3}{4}$ in. (22.2cm.), (*the bowl with a description of the piece*)

[See ILLUSTRATION]

11 A Small Tlingit Mountain Goat Horn Spoon, in one piece, the handle carved with a crouching figure holding another figure upside-down, 7in. (17.8cm.)

[See ILLUSTRATION]



9



10



11

12 A LARGE TLINGIT SHEEP HORN LADLE, the upper openwork handle carved with a bound captive surmounted by a raven's head, the lower handle copper-overlaid and engraved with a bear and a human face, the eyes inset with abalone shell, the raven's beak and rim of the bowl covered in copper, 18in. (45.7cm.)

[See ILLUSTRATION]



13 A PACIFIC NORTH-WEST COAST WOOD MALE FIGURE, representing a European (possibly Russian), standing with his hands clasped to his stomach, with an animal head mask carved on his protruding stomach and with black painted decoration, 11in. (28cm.)

14 A HAIDA CARVED WOOD GREASE DISH of boat-shaped form, a stylised raven's mask at either end and totemic designs round the sides, linear motifs on the rim, with traces of painted decoration, $9\frac{1}{4}$ in. (23.5cm.) by 6in. (15.3cm.), *Queen Charlotte Islands, British Columbia*

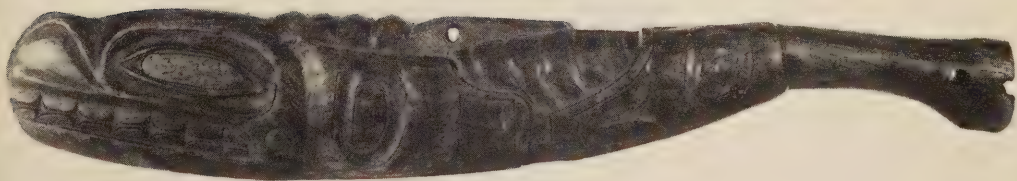
15 A HAIDA STANDING WOOD FIGURE OF A SHAMAN, with some characteristics of a bear, including paws, the red-painted mask of a bear on his stomach, another mask on his neck, hatched motifs on the right of the chin, dotted *motifs* on the forehead, the face with small open mouth, the tongue slightly protruding, the figure with arm and leg bands, the whole with red-painted details, with long dark-brown human hair, on tall oval base, $17\frac{1}{4}$ in. (43.8cm.), *Queen Charlotte Islands, British Columbia*

[See ILLUSTRATION]

16 A PACIFIC NORTH-WEST COAST WOOD GAME CLUB, the high relief carving depicting the effigy of a seal, the head with bared teeth at one end, with the body of the seal forming the rest of the club, $21\frac{1}{4}$ in. (54cm.)

** Literature: Miles, p. 12, fig. 165

[See ILLUSTRATION]



17 A PACIFIC NORTH-WEST COAST STONE AXE, of wedge-like form, with a terminal in the form of a human face with an open mouth, $10\frac{1}{2}$ in. (26.7cm)

18 A HAIDA WOOD COMB, the eleven prongs surmounted by the figure of a bear, the eyes, mouth, and down the centre of the back inlaid with panels of abalone shell, $3\frac{3}{4}$ in. (9.5cm.), *British Columbia*

[See ILLUSTRATION]

19 A HAIDA WOOD PIPE, the bowl with a human mask carved on both sides, set into a framework of octopus tentacles, the neck with red-painted horizontal bands, traces of red-painted decoration also on the faces, with metal stem inset into the neck, $4\frac{7}{8}$ in. (12.4cm.), *British Columbia*

[See ILLUSTRATION]



20 A TLINGIT WOOD AND IRON PIPE BOWL in the form of a crouching human figure clasping his knees to his chest, the eyes and mouth deeply engraved, $4\frac{3}{4}$ in. (12.1 cm.)

[See ILLUSTRATION]

21 A PACIFIC NORTH-WEST COAST WOOD PIPE, carved from knotty wood in the form of a stylised animal's head, the bowl in the form of a copper cylinder surrounded by a brass section and set into the top of the head, the stem end also capped with brass, with clearly delineated planes carved in relief, the five to the front inlaid with abalone shell and the central one set with four brass studs, 5 in. (13 cm.)

[See ILLUSTRATION]

22 A HAIDA "COPPER", the upper half of thin flattened flaring form, the lower rectangular with a medial vertical ridge, a horizontal ridge across the centre, the upper half painted in red with the stylised figure of a beaver, the lower with slanting linear designs, $7\frac{1}{2}$ in. (19 cm.)

** These "coppers" were used as a high unit of currency. For a relating example see *British Museum Handbook to the Ethnographical Collections*, London, 1925, fig. 266

Also see Davis, No. 134



20



32



21

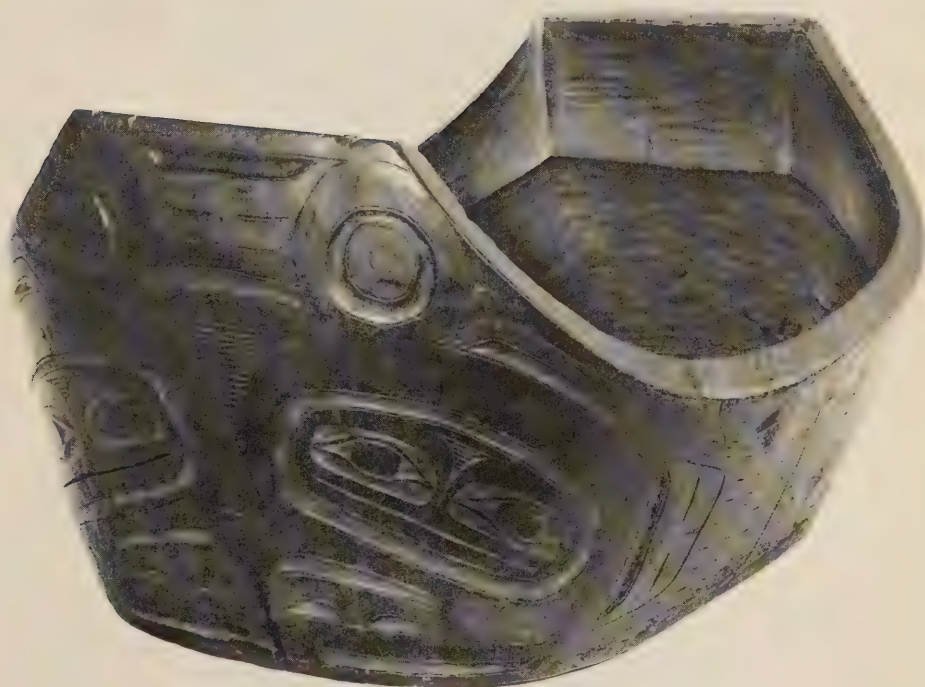
23 A HAIDA WOOD DISH, carved in the form of a stylised seal, with the head at one end and the flippers at the other and painted in shades of red, green and black, $16\frac{1}{4}$ in. (41cm.), *British Columbia*

[See ILLUSTRATION]

24 A PACIFIC NORTH-WEST COAST WOOD BOWL, of rectangular form, the upward sweeping ends with incised and painted totemic and animal head designs, 15in. (38cm.) by $8\frac{1}{2}$ in. (22cm.)

[See ILLUSTRATION]

24A A LARGE PACIFIC NORTH-WEST COAST HORN LADLE, the handle terminating in an eagle's head, a mask below, 14in. (35cm.)



25 A PACIFIC NORTH-WEST COAST WOOD CARVING, in the form of a man in a position of sexual embrace with a fish, representing the myth of spirit transmigration, the man, crouching above the stylised figure of a frog, wearing an eagle's head head-dress is embracing the fish with both arms, his face has strongly pronounced features and a slightly hooked appearance, the eyes are inlaid with stone and his back is decorated with a diamond-shaped panel surmounted by an arrow-shaped section, the fish is standing on its tail and is held towards the man, the whole with green, brown, black and white painted decoration, $15\frac{3}{4}$ in. (40cm.)

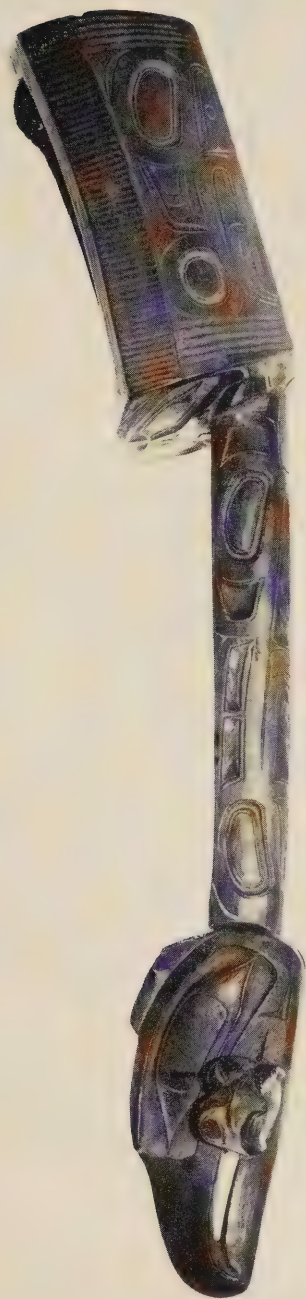
[See ILLUSTRATION]



26 A LARGE TLINGIT WOOD POTLACH LADLE of rectangular form, with convex sides and flattened base, the long, slit handle terminating in the head of a raven holding a frog in its mouth, the sides of the handle with totemic devices derived from the raven, a stylised mask at either end of the bowl, $23\frac{1}{2}$ in. (59.7cm.)

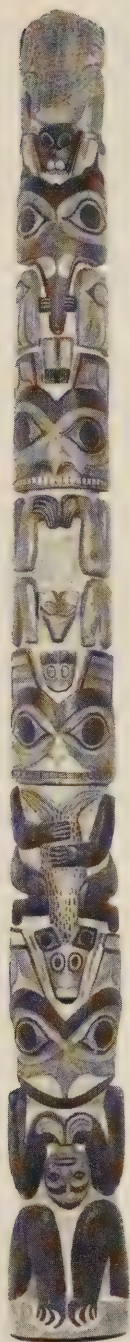
**
* The potlatch festivals provided an opportunity for the North-West Coast tribes to display their wealth and grandeur by giving away property

[See ILLUSTRATION]



27 A PACIFIC NORTH-WEST COAST WOOD TOTEM POLE, carved with the figure of a bear holding a human head between its forepaws, surmounted in turn by another bear holding a fish between its paws, a sea monster with two animal masks between its legs, a raven and a frog and partially painted in shades of red, blue, white and black, $80\frac{1}{2}$ in. (204cm.), *Tlingit*

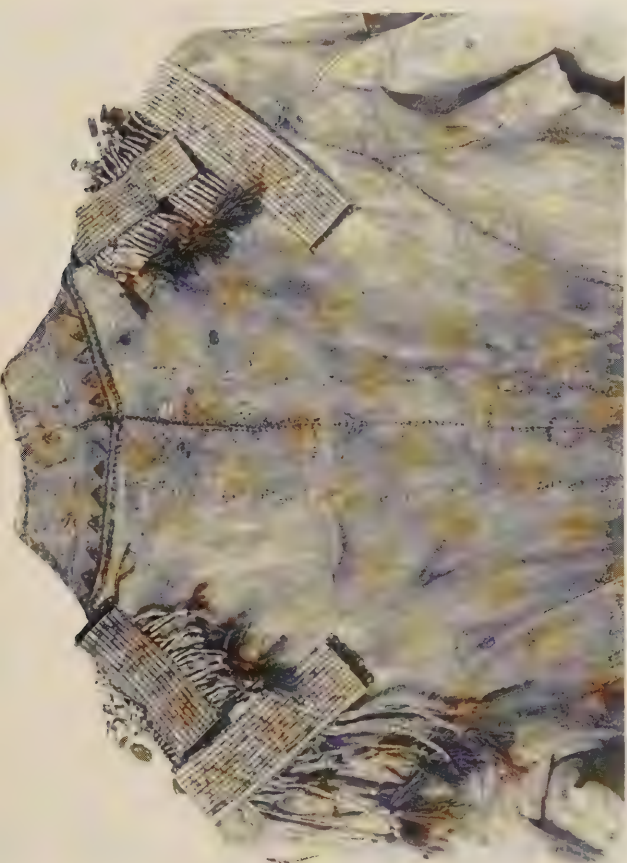
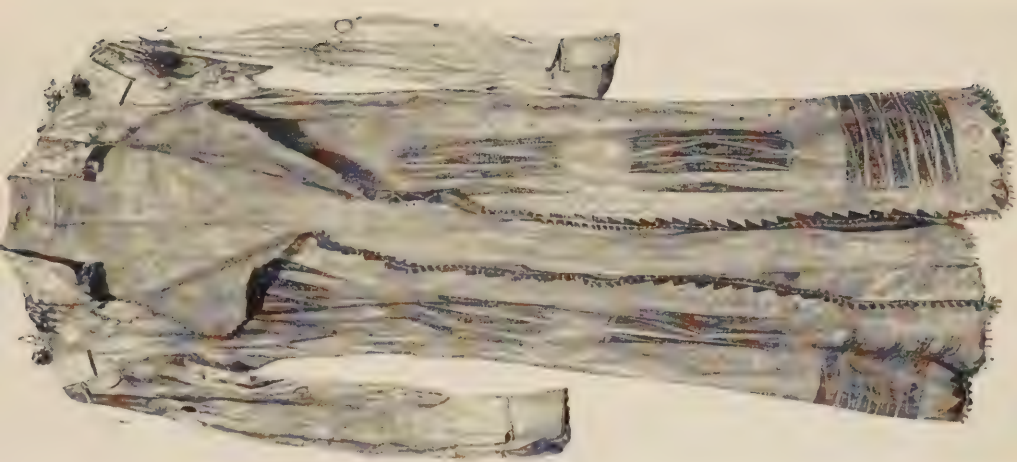
[See ILLUSTRATION]



A NASKAPI COAT

28 A NASKAPI BUCKSKIN PAINTED COAT, with arrow-shaped, triangular, linear and circular motif decoration, with rectangular fringing on the front and bottom edges, the shoulders decorated with triangular and linear motif quillwork and with blue glass beads, with quill suspensions with red wool tassels and painted in shades of red, yellow and black, $51\frac{1}{4}$ in. (130cm.), *Labrador, Canada*

[See ILLUSTRATION]



AMERICAN INDIAN ART

29 A PLAINS INDIAN HIDE POUCH, covered with fur and with red and yellow beadwork decoration around the rim, red, green, white and yellow beadwork tassels (some missing) hang from two zones of red, white and black geometric quillwork decoration on the front, beadwork tassels all round the edge of the pouch, $9\frac{1}{2}$ in. (24.2cm.)

30 A PLAINS INDIAN WOOD BOX, decorated on all sides with zones of red, yellow and blue geometric quillwork decoration, three metal and bead tassels on the removable lid, $8\frac{1}{4}$ in. (21cm.)

31 An American Indian leather Glove, decorated with plaited leather and with glass beads of various colours, 7in. (18cm.)

32 A PLAINS INDIAN WOMAN'S BONE NECKLACE, composed of multiple strands of slender hair-pipe beads, interspersed with globular brass beads and hide strips; set with two oval pierced conch shell plaques, with multi-coloured paste beads hanging from them and with bone and globular brass bead suspensions, 43in. (109cm.)

[See ILLUSTRATION FACING PAGE 16]

33 A Plains Indian buckskin Pouch with a rectangular panel of blue, green, yellow and white geometric beadwork on both sides and a zone of fringing at the bottom, 24in. (61cm.)

34 A CREE INDIAN CHIEF'S REGALIA, composed of two small rectangular hide panels, one above the other, joined only in two places, on the lower and upper corners respectively, both panels are covered in yellow, green and red quillwork, the upper with two eagles and the lower with a stylised horse, small beads around the edges, separately from the lower edges of both panels hang long, multiple strings of diminutive circular polychrome beads, from these are suspended two further quillwork panels of similar colouring, one with two eagles, the other with geometric designs, these panels have conical metal pendants with orange hair tassels along the lower edges, they also have long multiple strings of beads hanging from them, one group terminating in similar conical metal pendants, and the other in another quillwork panel of similar colouring and with geometric designs, from this also hang similar multiple strings of beads terminating in similar pendants and tassels of orange hair, the colouring of the beads chiefly pink and orange with yellow and turquoise beads interspersed, the whole is surmounted by a large beadwork loop for suspension, 61in. overall (154.9cm.), panels approx. $3\frac{1}{8}$ in. (8cm.) by $5\frac{7}{8}$ in. (15cm.)

[See ILLUSTRATION]



PRE-COLUMBIAN ART

35 A Mohica pottery Vessel, in the form of a stylised human head of grotesque skull-like appearance, with round staring eyes, high cheekbones, a stepped linear motif on the sides of the face and with white slip decoration, $5\frac{1}{2}$ in. (14cm.)

**
* This represents a prisoner whose face has been de-skinned as punishment

36 A PRE-COLUMBIAN SILVER HEADDRESS PLAQUE, in the form of a human head of circular form, with a feline mouth, with square eyes and with circular discs suspended from the nose and ears, $3\frac{1}{2}$ in. (9cm.), *Northern Peru, c. 500 A.D.*

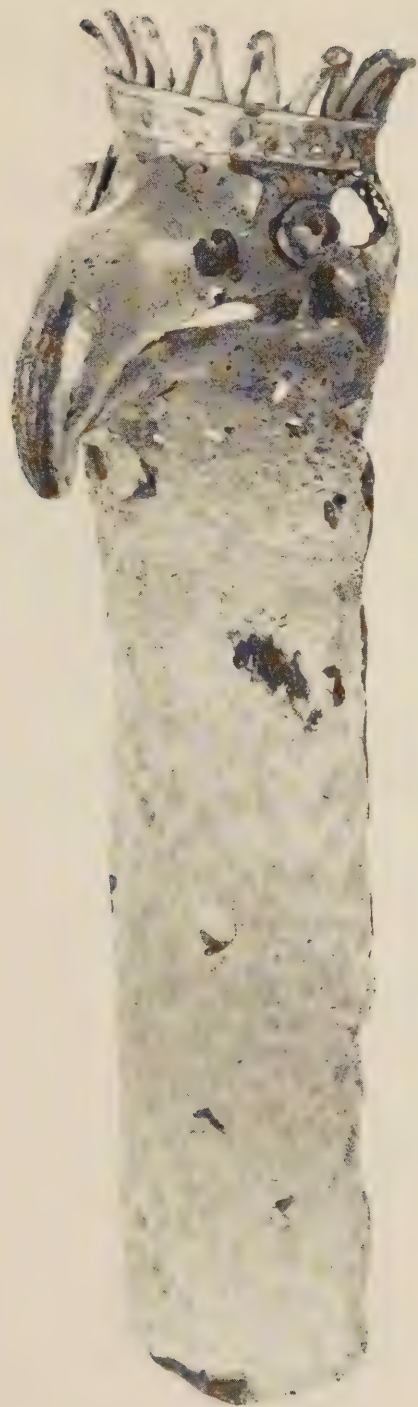
**
* Compare: Wardwell, fig. 2

37 ANOTHER, SIMILAR, with the face mounted on a circular disc, the face with a projecting triangular nose and bone inset eyes and with small circular discs surrounding the upper section of the face, $4\frac{1}{2}$ in. (11cm.), *with traces of material remaining, probably funerary, Northern Peru, c. 500 A.D.*

**
* Compare: Wardwell, fig. 2

38 A PRE-COLUMBIAN TUMBAGA PENDANT, in the form of an eagle's head mounted on a straight rectangular section with a semi-circular end, the head with a projecting curved beak pierced to show the upper and lower sections, the eyes are in the form of a globular pellet with a surrounding ring, the head is adorned with a crown consisting of a band surmounted by a row of triangular uprights, a hole behind each eye for suspension, $7\frac{1}{4}$ in. (18.5cm.), *Veraguas, Panama*

[See ILLUSTRATION]



A CARIB STONE AXE

39 A CARIB STONE AXE, with the terminal in the form of a human face with circular eyes and a slit mouth, $7\frac{1}{4}$ in. (18.4cm.)

OCEANIC ART

40 A New Caledonian carved wood Club, in the form of the highly stylised head and beak of a bird, with the long sharp beak forming the striking section, $29\frac{1}{2}$ in. (75cm.)

41 A Hervey Islands carved wood Ceremonial Paddle, the leaf-shaped blade with a medial ridge on the reverse, the shaft terminating in an unfinished square section, the whole entirely carved with typical crescent, circular and lattice motifs, $62\frac{1}{2}$ in. (159cm.)

42 A FIJI ISLANDS WOOD CLUB, with a flaring, crescentic-shaped blade, the hand grip decorated with incised linear and zig-zag motifs, with a diamond-shaped butt, $37\frac{3}{4}$ in. (95.9cm.), *Polynesia*

43 A SOLOMON ISLANDS WOOD CLUB, the blade of curved form with a medial ridge in the centre, the plain haft with pointed butt, 54in. (137.2cm.), *Melanesia*

44 A FIJI ISLANDS WOOD ROOT CLUB, of plain form, the head with several bosses and surmounted by a central boss, good patina, $40\frac{1}{4}$ in. (102.3cm.), *Polynesia*

45 A NEW IRELAND OPENWORK CARVED WOOD MALANGGAN FIGURE (*totok*), of grotesque human form, standing on a circular base, the face with tufts of plant fibre projecting from the sides of the mouth, the open mouth showing bared teeth, with long pendulous ears, the eyes inset with opercula (valves) of marine snails, with thin fibre sticks representing the hair, two feathers projecting from the sides of the head, the elongated cylindrical body with bird motifs surrounding it on all four sides, the hands of the figure clasping the wings of the bird to the front, with naturalistic and linear motif decoration and painted in shades of orange, black, yellow and white, 37in. (94cm.)

[See ILLUSTRATION]



46 A LARGE SOLOMON ISLANDS CARVED WOOD CANOE PROW ORNAMENT (*Musumu*), in the form of a grotesque male head, his disproportionately small hands held together under his chin, the face with prominent jaw-line showing bared teeth and with upturned nose, with long pendulous ears, and slender forehead tapering towards the crown of the head, the eyes inset with panels of nautilus mother-of-pearl, the cheeks, chin and forehead with curving bands of small serrated "Z" shaped panels of similar mother-of-pearl, the right ear with a serrated oval openwork plaque of similar inlay, and the left ear with a plain serrated panel, the head flat behind, $9\frac{1}{2}$ in. (24.1cm.), *Melanesia*

** These heads were fixed to the bows of the war canoes, just above the water.
* They were thought to represent a good spirit who protected the boat against misfortune

[See ILLUSTRATION]

47 A MAORI WOOD MERE, of curving slender form, a tiki-like figure carved in low relief on the upper part of the blade, a grotesque tiki-like mask forming the terminal, the terminal pierced with a hole for suspension, $14\frac{3}{4}$ in. (37.5cm.), *New Zealand*

[See ILLUSTRATION]



47



46

48 A MARQUESAS ISLANDS IVORY EAR ORNAMENT, (*ha' akai*), with a ridged ovular terminal and with a tusk-like projection carved with a diminutive tiki-like figure, $3\frac{1}{4}$ in. (8.3cm.)

** Compare: Wardwell, *Polynesia*, No. 48

[See ILLUSTRATION]

49 ANOTHER, similar, 3in. (7.6cm.)

The Property of

HIS GRACE THE DUKE OF NORTHUMBERLAND, K.G., T.D., F.R.S.

50 A MAORI GREENSTONE TIKI of typical stylised, grotesque form, a hole in the top of the head for suspension, $2\frac{3}{4}$ in. (7cm.), *New Zealand*

[See ILLUSTRATION]

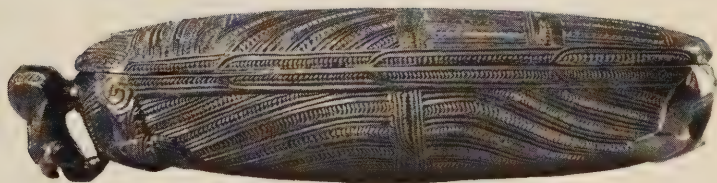
Various Properties

51 A MAORI WOOD GODSTICK in the form of a stylised human armless figure standing on a grotesque mask, the body and head with some tattooing, the eyes with halotis shell inlay, one missing, $15\frac{3}{4}$ in. (40cm.)

[See ILLUSTRATION]

52 A MAORI WOOD FEATHER BOX of slender, oval form, decorated with linear designs, the ends with a tiki-like figure, the head in relief in the round, the eyes inset with panels of halotis shell, the body in low relief on the base of the box, 13in. long (33cm.) by $4\frac{1}{4}$ in. wide (10.8cm.), *New Zealand (the head of one of the figures missing)*

[See ILLUSTRATION]



53 A LARGE MARQUESAS ISLANDS WAR TRUMPET IN THE FORM OF A SHELL (*Charonia tritonis*), with finely plaited sennit bindings, surmounted at one end by an ivory toggle in the form of a cylindrical stylised human figure, long tufts of hair projecting from the upper end, $13\frac{1}{2}$ in. long (34.3cm.), shell approx. 6in. high (15.2cm.), toggle $1\frac{5}{8}$ in. (4.1cm.)

** Collected in the early 19th Century

Compare: Oldman, pl. 108

La Descourerte de la Polynesie, Musee de L' Homme, 1972,
pl. 137

[See ILLUSTRATION]



54 A MARQUESAS ISLANDS HEADDRESS (*Paekaha*), composed of seven large turtleshell concave openwork plaques carved in relief with stylised human figures, each plaque composed of a large central figure, a smaller figure to either side, the figures on each plaque are slightly different, alternating with the turtleshell plaques and attached by means of sennit are eight slender, slightly concave tridacna shell plaques, all the plaques are suspended from a narrow sennit band, attached by sennit cord through holes along the lower edge of each plaque, the band composed of geometric designs, and at one end is an openwork decorative turtleshell triangular plaque, loops at either end of the band, 20in. long (50.8cm.), turtleshell plaques approx. 2¼in. (5.7cm.) by 2⅛in. (5.3cm.), tridacna shell plaques approx. 2½in. (6.3cm.) by 7⁄8in. (2.2cm.), sennit band 1⅜in. (2.8cm.)

** For a portrait of a native wearing such a headdress see Von den Steinen, Vol. III, pl. QB 3

Compare: Von den Steinen, Vol. II, p. 181

Dodd, pl. 128

Guiart, pl. 383

Musée de L' Homme, pl. 35, p. 114

[See ILLUSTRATION]



55 A New Ireland Fisherman's Charm, taking the form of a stylistically carved shark, with lightly incised arrow-shaped parallel lines representing the gills, the fins are missing, 9in. (23cm.) by 3in. (8cm.)

56 A Hervey Islands stone Adze-Blade, carved from volcanic stone, 10½in. (27cm.) by 3in. (8cm.)

57 A NEW GUINEA WOOD FIGURE, in the form of a female figure with squat body and exaggerated legs, the long face with strongly pronounced features, the eyes set with cowrie shells, the hands holding the feet of a similar figure seated on the first figure's shoulders, both figures with incised spiral motif decoration on the shoulders, 11¾in. (30cm.)

58 A LARGE NEW GUINEA WOOD MASK with long, beaked nose, and small circular metal eyes, the sides of the face with notching, the top of the mask with a loop for suspension, the whole with traces of painted decoration, 23½in. (59.7cm.), *Ramu Delta*

59 A SEPIK RIVER CARVED WOOD MASK, of oval form with a woven cane border, with a nose of extremely elongated and pointed form, with small slit eyes and with a naturalistic figure of a fish lying vertically up the forehead, decorated with asymmetrical motifs carved in relief and with woven grass tassels and red, white, yellow and black painting, 14in. (36cm.)

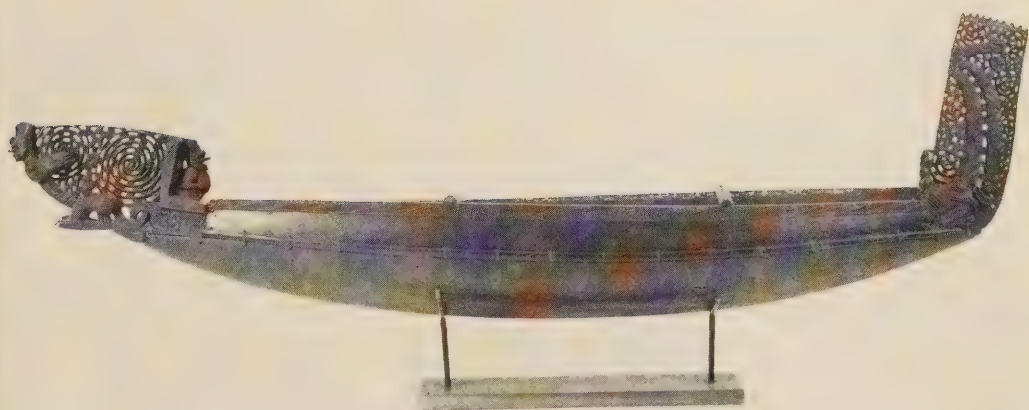
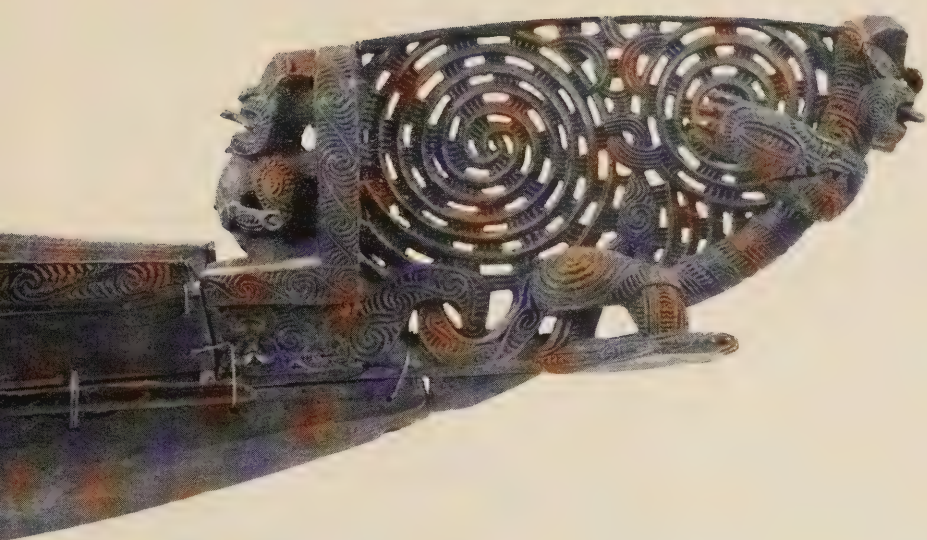
[See ILLUSTRATION]



60 A MAORI CARVED WOOD MODEL WAR CANOE, the hull and topsides undecorated, the entire upper edge of the gunwale with interlocking spiral and arrow-shaped motif decoration, the figure-head (*tau-ihu*) in the form of an outward-facing figure with protruding tongue and backward-pointing arms, the central board (*manaia*) with double openwork spirals (*pitau*), the inner end of the prow carved with the upper half of a grotesque figure (*huaki*), the openwork stern ornament (*taurapa*) with spiral and grotesque mask motifs and with a squatting grotesque figure at the inner base, with five thwarts carved with linear and naturalistic motifs, the central thwart carved with a grotesque human mask, $69\frac{1}{4}$ in. (176cm.)

** Compare: Hamilton, pp. 40-41.
*

[See ILLUSTRATION]



61 A small Marquesas Islands bone Toggle of cylindrical form, and representing a small tiki-like figure, $1\frac{3}{8}$ in. (3.5cm.)

** For the type see *Exotische Kunst*, pl. 50

62 A New Caledonian carved wood Club, with a circular haft and with the striking section in the form of the stylised head and beak of a bird, $30\frac{1}{2}$ in. (77.5cm.)

63 A Solomon Islands carved wood Bowl, of oval form with a narrow base and wide mouth, with cylindrical handles surmounted by a triangular projection inlaid with mother-of-pearl shell, the entire outer rim also with shell inlay, 14in. (36cm.)

64 AN AUSTRAL ISLANDS WOOD BOWL of slender boat-shaped form, the exterior with close notched and other geometric designs, 17in. (43.2cm.) by $6\frac{1}{2}$ in. (16.5cm.), *Polynesia*

65 A MARQUESAS ISLANDS CARVED WOOD STILT STEP in the form of a stylised male figure, standing with his arms across his chest, tapering projection below, the high curved headdress concave at the back and forming the footrest, the whole carved with shallow linear decoration, $13\frac{1}{4}$ in. (13.5cm.)

66 A MARQUESAS ISLANDS WOOD MODEL CANOE, the hull formed by four different sections bound together with strips of wood and woven fibre, the whole with totemic motifs, and linear designs incised and in relief, both ends are upward sweeping with finials in the form of stylised animal heads, 29in. (74cm.)

67 A MAORI CARVED STONE HAND CLUB, of conical form, the butt carved with two stylised human masks, 12½in. (32cm.), *New Zealand*

68 A MALAITA ISLAND WOOD CLUB, with a diamond-shaped blade, decorated in relief with medial and transverse ridges crossing at the widest point, the sennit-bound hand grip with a flaring butt, 31½in. (80cm.), *Solomon Group, Melanesia*

68A An Austral Islands carved wood Paddle, the leaf-shaped blade with a slight medial ridge on the reverse, the square haft terminating in a flaring butt carved with a frieze of grotesque heads, the whole entirely carved with typical lattice-work, serrated-edge and circular motif decoration, 38½in. (98cm.)

69 A SEPIK RIVER CARVED WOOD HOOK FIGURE, in the form of a male figure standing on the hook section with feet apart and the arms hanging at the sides, with the hook section in the form of a stylised bird, the ridged face with long hooked nose, circular eyes and protruding pierced ears, wearing a cap surmounted by a doubled over figure of a bird and with the body decorated with crescentic and zig-zag motifs in relief, 59in. (150cm.)

[See ILLUSTRATION]



70 A SEPIK RIVER CARVED WOOD DRUM, of waisted form, flaring at both ends, decorated with human face masks with long hooked noses, round eyes and long thin tongues running in an undulating manner down the length of the drum, with elaborate scrolled and scalloped incised decoration, the middle section with pierced lugs and with a handle pierced with two holes resembling eyes, $38\frac{1}{2}$ in. (98cm.)

[See ILLUSTRATION]

71 A Fijian carved wood Club, of curving form, flaring to one end, with a projecting spur shaped section on the back of the notched striking edge and with incised zig-zag motifs on the handle, $41\frac{1}{2}$ in. (105.5cm.)

72 A MAORI GREENSTONE TIKI, of typical form, its head turned slightly to the right, the legs held up underneath the body with the hands resting on the knees and with a hole at the top for suspension, 3in. (7.5cm.)



A MAORI 'PRESENTS' BOX

73 A MAORI CARVED WOOD 'PRESENTS' BOX IN THE FORM OF A MALE FIGURE OF HIGHLY STYLISED GROTESQUE FORM, crouching on his enormous feet, the body and head, with the exception of his legs and upper part of his back with tattooing, the large head with eyes inset with panels of haliotis shell, carrying before him in his three-fingered hands and holding one side in his mouth a rectangular box and cover, decorated on three sides with linear motifs, the plain lid surmounted by a reclining tiki-like figure, its eyes inset with panels of haliotis shell, 6in. (15.2cm.), *New Zealand*

** Provenance: Ken Webster

* Similar examples are in:

The Royal Scottish Museum, Edinburgh

(Acquired in 1862. See Hamilton, pl. LXII, fig. 3-5)

The Museum of Primitive Art, New York. No. 56-103 ab.

The Field Museum of Natural History. See Force, Nos. 273, 674

The Oldman Collection, now in New Zealand

See *Memoirs of the Polynesian Society*, Vol. 14, pl. 35, No. 171. Previously in the collection of O. Belsham, formed around 1846

All the above examples are in museums and there are none, to our knowledge, in private hands except for this one.

[See ILLUSTRATION]



A BENIN FLUTE PLAYER

The Property of

the late R. STURGIS INGERSOLL, ESQ.,

of Philadelphia

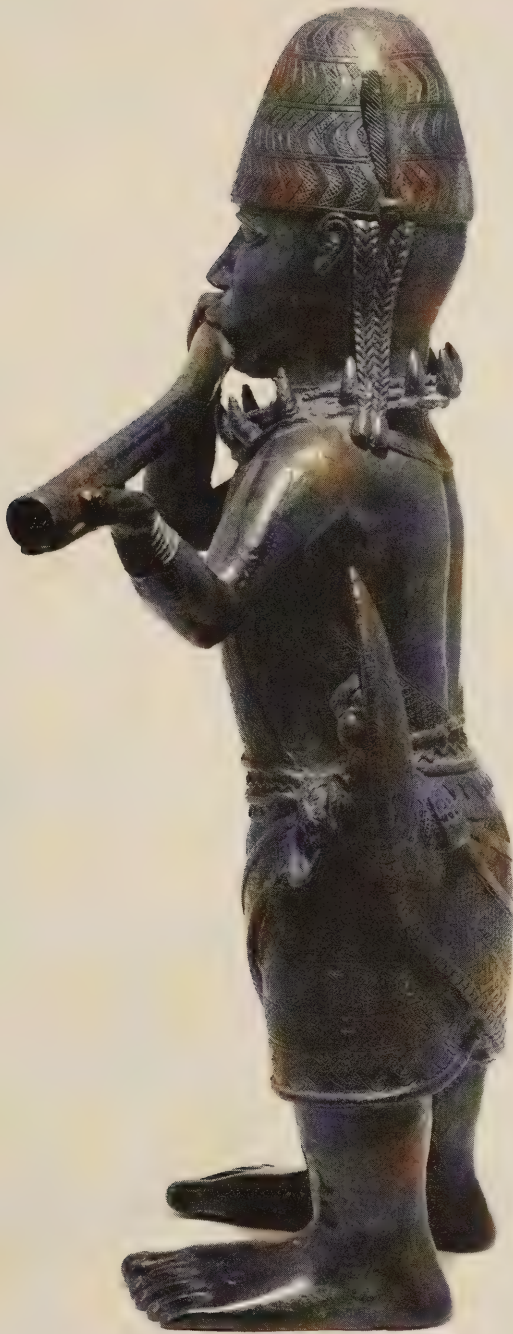
74 A HIGHLY IMPORTANT BENIN BRONZE FIGURE OF A FLUTE PLAYER, standing in a frontal position with his feet firmly on the ground and slightly apart, the face with finely cast features, the eyes inlaid with iron, he wears a high helmet-like head-gear, decorated with horizontal bands of incised chevrons and small hatched designs, with a feather on the left side, the lower part of the back of the head shorn, but with a long plaited strand of hair falling on to the right shoulder and two on to the left, all terminating in beads, a collar of leopard's teeth around his neck, the right hand holds to the mouth an ivory flute of the African type (with an opening on the side), with the left hand supporting it, he wears spiral bracelets and is dressed in an upper garment, which has a band round the neck and two straps down the back, otherwise leaving the back bare, it is incised with decorative motifs, his stiff wrap-round skirt is decorated with guilloche, quatrefoil leaf, lunate, hatched and other motifs against a dotted background, the left side of the skirt has an upward-curving tusk-like projection, the skirt is held in place on the hip by a pendant in the form of a leopard's head fixed to the girdle, 25in. (63.5cm.), *Nigeria*



**
* Although such pieces were found on the Royal Ancestor Altars in the Palace Courtyard, they also very probably had the purpose of glorifying the Oba as a man of many attendants. The figure belongs to the Middle Benin Period, *c.* 1550–1650, and its probable date is between 1550–1600.

Similar examples are in the British Museum, the Brooklyn Museum (sold in these Rooms, 17th April, 1950, Lot 151), and in the Museum für Volkerkunde, Berlin (see von Luschan, pl. 72).

Provenance: Messrs. Foster, Auctioneers, 54 Pall Mall, London, S.W.1. Sale 16th July, 1931, Lot 75, 'the Property of a Gentleman who was a member of the Benin Expedition'. Purchased by Mr. Charles Ratton, the Paris dealer, for £220. 10s. Sold by him to the French Collector Louis Carré, and acquired by Mr. R. Sturgis Ingersoll in 1953.



Exhibited: '*Exposition de Bronzes et Ivoires du Royaume du Benin*', Musée d'Ethnographie, Palais du Trocadéro, 15th Juin–15th Juillet, Paris, 1932, No. 23.

'*The Art of the Kingdom of Benin*', 25th November–14th December, 1935, Knoedler & Co., New York, No. 9.

'*African Tribal Sculpture*', University Museum, Philadelphia, April–September, 1956, No. 16E.

Literature: '*Exposition de Bronzes et Ivoires du Royaume du Benin*', Catalogue of an Exhibition held at the Musée d'Ethnographie, Palais du Trocadéro, Paris, 15th Juin–15th Juillet, Paris, 1932, pl. 4, No. 23.

'*The Art of the Kingdom of Benin*', Catalogue of an Exhibition, 25th November–14th December, 1935, Knoedler & Co., New York, No. 9.

Louis Reau. *Histoire Universelle des Arts*, Vol. II, p. 21.

Cahiers d'Art, 1932, No. 3, p. 210.

H. L. Brock, *New York Times Magazine*, 5th May, 1935, p. 10.

Margaret Webster Plass. Catalogue of Exhibition '*African Tribal Sculpture*', University Museum, Philadelphia, 1956, No. 16E.

[See COLOUR FRONTISPIECE AND ILLUSTRATIONS]



A BENIN BRONZE ALTAR STAND

75 A BENIN BRONZE ALTAR STAND composed of a group of figures standing on a rectangular, hollow platform flanking a rectangular opening, composed of a Queen Mother with tall, peaked headdress standing at the back surrounded by two rows of four female attendants, six of them nude, two protect her with raised shields, and are wearing skirts, two support her hands, one carries a sword, another a rod, the two in front carry fans, the sides of the base show in front a horned bovine head flanked by flexed arms, two antelope heads and two mudfish, two of the other sides with the single figure of a mudfish in relief, the four sides with a background of guilloché, 14in. (35.6cm.) by 10 $\frac{7}{8}$ in. (27.8cm.) by 9 $\frac{3}{4}$ in. (24.8cm.), *Nigeria*

** Literature: Plass, D.1.

Compare: von Luschan, pl. 83.

Wellcome, No. 157, pl. 65.

[See COLOUR ILLUSTRATION]



AFRICAN ART

Various Properties

76 A Congolese ceremonial Axe, the handle of carved wood covered with snake skin, the blade, elaborately wrought in iron, with crescentic cutting edge, the open-work middle section with twisted metal pieces and with central human mask motif, 16in. (41cm.), *Kassai River*

77 A Senufo carved wood 'fire-spitters' Helmet Mask, in the form of a boar's head with wide open mouth showing large pointed teeth, with backward pointing oval-shaped ears and a small serrated edge ridge on the top of the head, 19in. (48cm.)

78 A Bambara carved wood Dance Headdress (*Chi-wara*), in the form of a standing female antelope with short body, curved neck, and tall straight horns with spiral decoration, with long pointed head with dentate and zig-zag edge metal sheeting, with a fawn standing on its back, similar, though with pierced curving mane, 34½in. (87cm.)

79 A Dan carved wood Mask, in the form of an oval-shaped human face with ridged forehead and the mouth in the form of a long narrow downward pointing bird's beak, centrally pierced to show the upper and lower beak and with the face bordered by four incised parallel lines, $9\frac{3}{4}$ in. (25cm.)

80 A Bakuba carved wood Box of rectangular form, arabesque decoration on both sides and top, with a central linear motif and a small asymmetrical handle on top, $6\frac{1}{4}$ in. (16cm.) by $3\frac{1}{4}$ in. (8cm.)

81 A Bakuba carved wood flat Box of semi-rectangular form, with convex ends and concave sides, arabesque and geometric triangular decoration on the top and sides with a circular raised handle decorated with concentric circles, $11\frac{1}{2}$ in. (29cm.) by $4\frac{3}{4}$ in. (12cm.)

82 A Bakuba carved wood Box, arabesque designs on the sides and top, with a central diamond motif pattern and asymmetrical handle, 4in. (10cm.) by 10in. (26cm.)

A BENIN BRONZE HEAD

83 A BENIN BRONZE HEAD OF AN OBA, the crown of the head with a hole for the receipt of an ivory tusk, with high coral choker of forty-two rows reaching to just below the lower lip and with reticulated headdress of coral beads, with cylindrical agate and rosettes of coral beads attached, a coral bead falling on to the centre of the forehead, the face with finely cast features, the pupils of the eyes recessed for inlay, three tribal marks above each eye, with six strands of coral beads falling down over the choker to either side of the face and behind the ears, two plaited strands behind each ear, $13\frac{3}{8}$ in. (34cm.)

[See ILLUSTRATION]



TWO AFRO-PORTUGUESE IVORY SALT CELLARS

84 A SHERBRO-PORTUGUESE IVORY SALT CELLAR of rounded form, finely carved with bands of guilloche, and trefoil-leaf motifs joined by undulating stems, the uppermost band with small cruciform designs, on ridged stem, on the principal platform ridge stand four figures of parrots, the flaring foot with six snakes in relief, three short and three with long, curling bodies, the small figure of a dog in low relief under one of the snakes, four double-headed snakes form a horizontal band round the lower part of the foot, the whole with beaded horizontal bands, foliate, scrolling and other designs in low relief, the lid with a flattened circular top, with short vertical stripes forming the surround similar to that on the platform ridge, the lid surmounted by three kneeling figures in long, European dress, carrying shields, 10 $\frac{3}{8}$ in. (27cm.), 16th Century (*the figures on the lid are later and are thought to be European replacements of the 17th/18th Century*)

- **
* Sherbro-Portuguese ivories form the main subdivision of Afro-Portuguese ivories, which are salt-cellars, spoons, forks, dagger handles and hunting horns made by African craftsmen in the sixteenth and early seventeenth centuries on commission for Portuguese royalty and nobility. They account for about three-quarters of the known pieces, and are made by Bulom or Sherbro craftsmen from Sherbro Island, Sierra Leone. Bini-Portuguese ivories form another subdivision and are made by craftsmen from Benin.

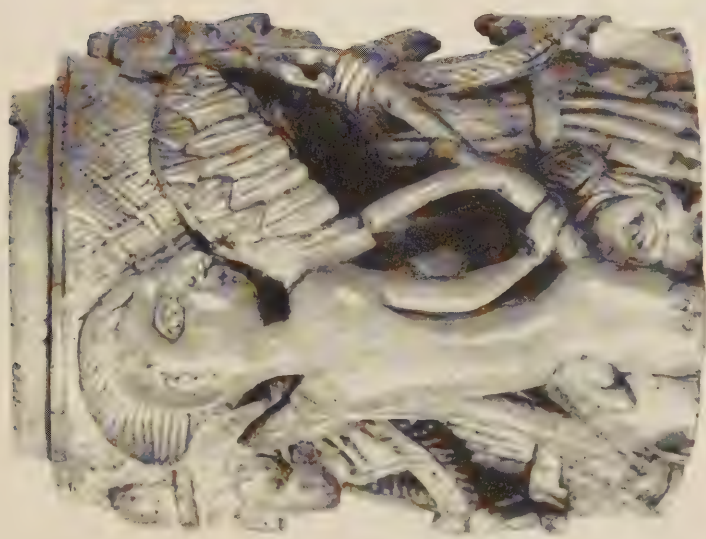
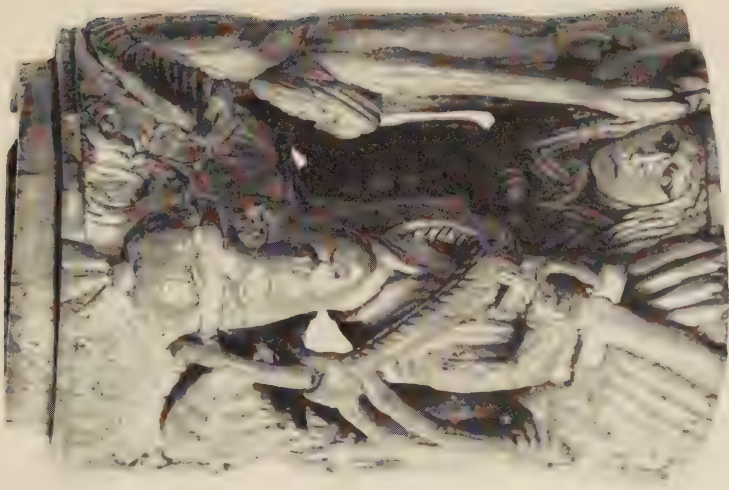
[See COLOUR ILLUSTRATION]



The Property of THE HON. DAVID LYTTON COBBOLD

85 THE CENTRAL PORTION FROM A BINI-PORTUGUESE IVORY SALT CELLAR, with two chambers, the top in the form of a circular cup carved with figures and hatched motifs in low relief, with central, cylindrical stem and inverted similar cup, (the lid of the second chamber), joining the two cups are a frieze of figures carved partially in the round and consisting of two nude winged figures with crested bird-like coiffures, their right arms pendent and carrying what would appear to be a branch in their left hands, their heads turned to the left towards the two alternating figures of soldiers, who are carrying swords in their right hands, their left held over their shoulders and holding the upper part of the branch held by their nude winged companions, the soldiers are dressed in European costume and are wearing helmets, $3\frac{1}{4}$ in. (8.2cm.), 16th Century

[See ILLUSTRATION]



Various Properties

86 A Congolese Dance Rattle, in the form of two seed pods mounted upon a carved wooden handle with simple incised decoration and a finial in the form of a clenched fist, $9\frac{1}{2}$ in. (24cm.)

87 A Congolese carved ivory Trumpet, the ivory stained a medium brown, $11\frac{3}{4}$ in. (30cm.); a Congolese Horn, also stained a medium brown and with undulating leaf decoration, 11in. (28cm.); and a bone needle, 10in. (25cm.) (3)

88 A Dan carved wood Mask, the face of typical pointed form, with small pursed lips and circular open eyes, with eyebrows indicated by chevron motifs, and with notched decoration round the top of the forehead, holes round the sides for attachments, 9in. (22.9cm.)

89 A Mama wood Buffalo Mask, with open jaws and tall, curving horns, 26in. (66cm.), *Northern Nigeria*

90 A Makonde wood Female Figure, standing holding her arms at her sides and wearing blue and white beads in her ears, 10in. (25.4cm.); and another, similar, but smaller, 8in. (20.4cm.), *East Africa* (2)

91 A BENIN ERONZE FIGURE OF AN IBIS, the finial from a staff handle, the bird standing with its wings outstretched, with long curved beak holding a small pellet, its eyes protruding, $5\frac{3}{4}$ in. (14.6cm.)

[See ILLUSTRATION]

92 A BENIN BRONZE STAFF HANDLE with the stem composed of open latticework decoration, the finial in the form of an ibis standing with wings outstretched, $12\frac{1}{4}$ in. (31.1cm.), *Nigeria*

** Compare: von Luschan, p. 416

[See ILLUSTRATION]

93 A BENIN WOOD CASKET in the form of an ox's head, with elongated head coated with thin brass riveted on, the metal with geometric stamped decoration, from the forehead two human hands rise and hold the horns, the neck attached to a circular base, 9in. (22.9cm.), (*base damaged and ears also damaged*) (2)

** A similar example is in the British Museum. See Read and Dalton, pl. XI, No. 9. Also see von Luschan, p. 485

[See ILLUSTRATION]



94 A BENIN BRONZE LEOPARD MASK of fine quality, the face of elongated form, with upright ears, long nose, and eyes with ropework surrounds, with four fang-like teeth, and whiskers raised on the cheeks, small rings round the sides of the mask, the whole with incised concentric circles, and dotted background, two large loops at the back of the ears for attachments, $7\frac{1}{4}$ in. (18.4cm.)

** Compare: Elisofon, p. 132, fig. 170
* von Luschan, pl. 97 and p. 268

[See ILLUSTRATION]



95 A Dogon carved meteorite stone Lizard, of highly stylised form with the features of the head and legs carved in low relief, 10in. (26cm.) by 3in. (8cm.)

96 An Ekoi wood Mask in the form of a leopard's head, the forehead and neck decorated with roundels, with fur and other attachments at the back of the head, with basketwork support, 10in. (25.4cm.)

97 Two Rhodesian carved wood stylised Figures, of columnar form with features crudely portrayed, the arms on each being represented as short conical projections, one figure with red beads inset as eyes, 11 $\frac{1}{4}$ in. (29cm.) by 3in. (8cm.) and 11 $\frac{1}{4}$ in. (29cm.) by 3in. (8cm.) (2)

98 Two Rhodesian calabash and composition Fertility Dolls, of rounded form with seeds imbedded in the composition to form asymmetrical designs and with cotton skirts, 8 $\frac{3}{4}$ in. (22cm.) by 3 $\frac{1}{4}$ in. (8cm.) and 8 $\frac{1}{2}$ in. (21cm.) by 3 $\frac{1}{2}$ in. (9cm.) (2)

99 Two Similar Rhodesian Fertility Dolls, $8\frac{1}{2}$ in. (21cm.) by $3\frac{1}{2}$ in. (9cm.) and $9\frac{1}{2}$ in. (24cm.) by $3\frac{3}{4}$ in. (9cm.) (2)

100 A Warega ivory fertility Initiation Instrument, in the form of a double-ended phallus, $7\frac{1}{2}$ in. (19cm.)

101 An Ivory Coast wood female Figure, standing on a round base with her hands clasped to her stomach, the face is long with a pointed chin, wearing a hat, $14\frac{1}{4}$ in. (37cm.)

102 A YORUBA BRONZE CONTAINER, of ovoid form, with four figures depicted at various pursuits, with two loops on each side for suspension and an opening at one end, 11in. (28cm.)

103 A BENIN BRONZE MASK OF A BUFFALO, with horizontal horns, a raised ropework band between the two small ears, the head with incised abstract and dotted decoration, vertical hatched bands on the crown of the head, $9\frac{1}{2}$ in. (24.2cm.)

**
* Literature: "*Persona Grata*", Exhibition of Masks from 1200 B.C. to Present, Jones Hall of Fine Arts Gallery, University of St. Thomas, Houston, Texas. (Illustrated in the catalogue.)

[See ILLUSTRATION]

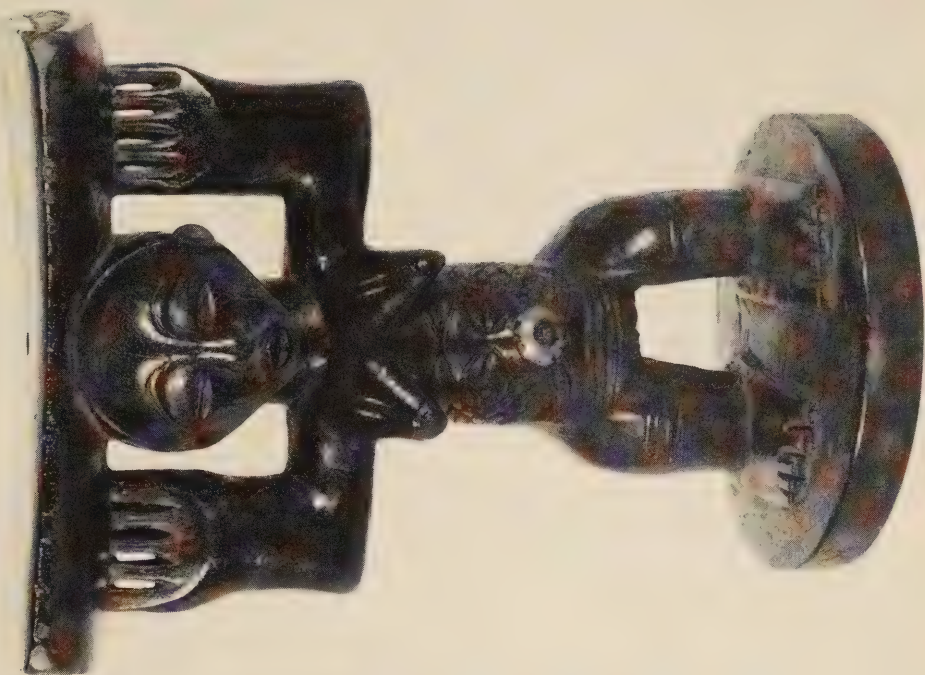
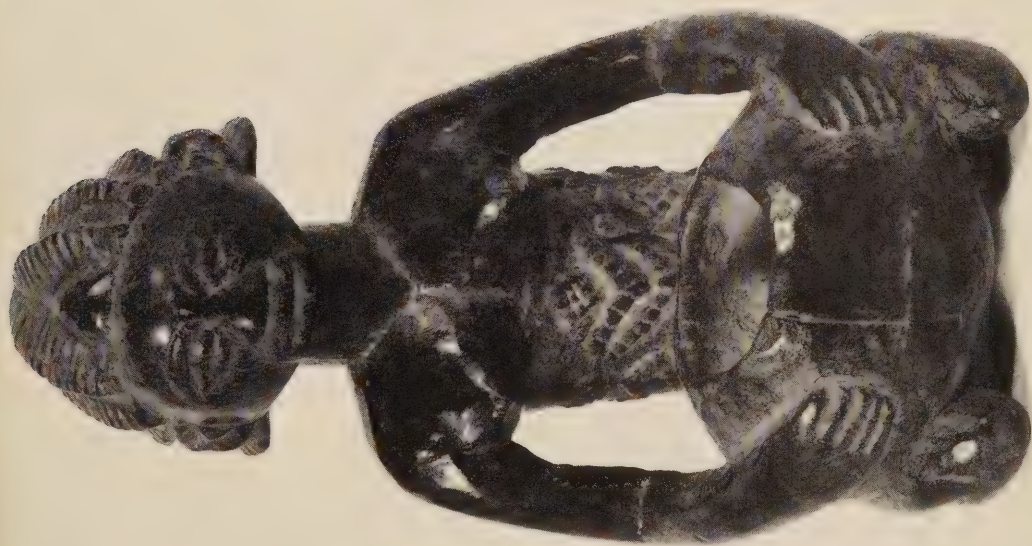


104 A BALUBA WOOD FEMALE FIGURE, kneeling and holding a bowl on her lap, with cicatrisation marks on her naked body, the coiffure is in four ridged layers and the face has a slightly open mouth and slit eyes, $9\frac{3}{4}$ in. (24.8cm.), *Congo*

[See ILLUSTRATION]

105 A BALUBA WOOD HEADREST, supported by a female figure holding it up with her head and her hands, cicatrisation marks on her naked body and face and the navel is decorated with a brass stud, she has short, stumpy legs, large feet and is standing on a circular base, $7\frac{3}{4}$ in. (19.7cm.), *Congo*

[See ILLUSTRATION]



106 A BALUBA WOOD CHIEF'S STAFF with a diamond-shaped panel decorated on both sides with incised linear decoration, the spirally carved haft above and surmounted by a janiform human head in relief with a flaring projection from the crown of the head decorated with a plaited medial ridge and incised linear motifs, $54\frac{7}{8}$ in. (139.9cm.), *South-East Congo*

107 A BAMBARA WOOD HEADREST (*Chi-wara*), in the form of the head and neck of an antelope with tall curving horns and pointed ears, supported on a round base, $18\frac{1}{2}$ in. (47cm.), *Sudan*

108 AN ASHANTI BRONZE KUDO BOX, fragmentary, and of heavily waisted form, with incised ropework and linear decoration and three figures of crocodiles in relief near the base, $5\frac{3}{4}$ in. (14.7cm.), *Ghana, 16th Century*

109 A BAGA CARVED WOOD SHOULDER MASK OF NIMBA, the exaggeratedly large head with a small pointed chin and pursed mouth, with a prominent beaked nose and close set eyes, with notched cicatrisation marks on the face and with a medial ridge running up to the high ridged coiffure decorated with incised chevron and linear motifs, the bust with projecting cylindrical breasts with two holes between them and with four rudimentary legs, $36\frac{1}{2}$ in. (93cm.)

110 A Bakwele carved wood Mask, in the form of a head with four opposing stylised human faces, each with slit eyes and linear motif facial cicatrisation marks, the head of square form with a domed top and supported on a short cylindrical neck, 12in. (30.5cm.)

111 Two Ivory Coast carved wood Heddle Pulleys, both with human-headed finials, $6\frac{7}{8}$ in. (17.5cm.) and $9\frac{1}{4}$ in. (18.5cm.) (2)

112 Three West African Throwing Knives, all with bird-headed metal blades (3)

113 A Dogon carved wood Hermaphroditic Figure, standing with hands held to the sides, on a rounded base, with an elongated back and arms and with short legs, the face with a sharply projecting rectangular beard, a small ridged nose, projecting semi-circular ears and small rounded eyes and with downward pointing triangular shaped breasts, $34\frac{1}{2}$ in. (88cm.)

** Literature: Terrisse, p. 25

114 A FRAGMENT FROM A BENIN BRONZE PLAQUE, with a crocodile's head in relief, the head with incised chevron and dotted ornament, the background of the plaque with quatrefoil incised leaf motif and double and single leaf motifs, $11\frac{1}{2}in.$ (29.2cm.) by $5\frac{3}{4}in.$ (14.6cm.)

** For the type see Read and Dalton, pl. XXXI, No. 4
*

[See ILLUSTRATION]



115 A Benin brass Bell, in the form of a stylised human head, with the handle in the form of a female figure holding a tray, $9\frac{1}{4}$ in. (23.5cm.)

116 A PAIR OF YORUBA BRONZE FIGURES, one seated on a donkey, holding a staff in one hand and a knife in the other, wearing a conical hat and a necklace, the other standing, holding an item of food and with her hands resting on the heads of two children, a child also on her back, on flat rectangular bases, both $5\frac{5}{8}$ in. (14.3cm.)
(2)

117 A LOWER NIGER BRONZE BELL, of conical form with flaring base, in the form of a human head, the face with bold features, with cicatrisation marks, wearing a necklace, with a lug on either side of the neck and with a broad strap handle $6\frac{1}{2}$ in. (16.5cm.)

[See ILLUSTRATION]

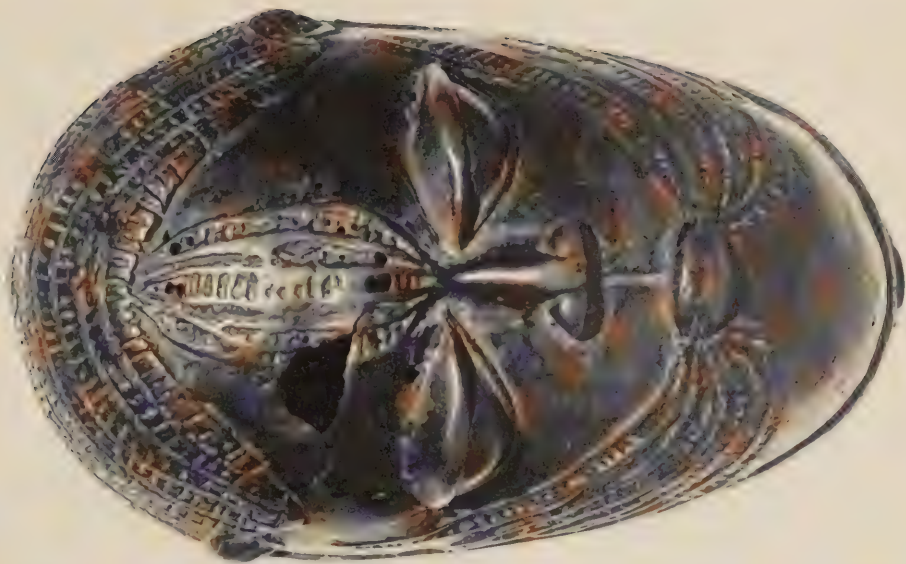
118 A LOWER NIGER BRONZE BOX, of oval form, in the form of a human head, the face with cicatrisation marks, with downcast eyes and a small pouting mouth, $6\frac{1}{4}$ in. (16cm.)

[See ILLUSTRATION]

119 A BENIN BRONZE BELL of quadrangular form, the face of a Portuguese warrior on the front, the whole with three rows of loops through which is drawn wire and from which hang sword-shaped pendants, the top with loop handle for suspension, $7\frac{1}{4}$ in. (18.5cm.)



117



118

120 A BALUBA WOOD BOWL of rounded, circular form, with incised linear decoration round the rim and two "eye" motifs and two triangular motifs carved each side, a loop handle with flaring grip on one side and a lug handle on the other, 18in. (45.7cm.) diam., *Congo*

121 A BAYAKA WOOD CYLINDRICAL DRUM, hollow, with a rectangular opening along its length, surmounted by a human head, with bulging eyes, a flat nose and pouting lips, the headdress of oval form and the ears pinned back, a coil of raffia around the neck, 15½in. (38.7cm.), *Congo*

122 A ZULU WOOD HEADREST with a stylised human figure supporting it while standing on a round base, 6in. (15.2cm.), *Natal, South East Africa*

123 AN EAST BAPENDE WOOD MASK, with red, white and black painted decoration, the long nose with incised vertical stripes carrying up into the forehead, the slit eyes of bulging form, with notched beard, pointed chin and a small circular mouth, holes behind for attachment, 11½in. (29.2cm.), *Congo*

124 A Bakota wood reliquary Figure, of typical form, with lozenge-shaped body, the stylised face of concave form, with raised and domed forehead, with crescentic headdress and with the whole except for the lower half of the body covered with brass and copper sheeting, $16\frac{1}{4}$ in. (41.5cm.) (*re-mounted*)

125 A Dogon carved wood hermaphroditic Figure of highly stylised form, his long, slender arms held to his sides, on circular base, $22\frac{1}{4}$ in. (56.5cm.)

126 A Warega bone Figure of highly stylised form, with short arms, and pointed face, $6\frac{1}{4}$ in. (15.9cm.)

127 A Baule carved wood female Figure, standing with her hands held to her stomach, on mound-shaped base, with crescentic coiffure, $15\frac{3}{4}$ in. (40cm.), *Ivory Coast*

128 A BAPENDE CARVED WOOD MASK in the form of a human face, with pointed chin, prominent upturned nose, downcast eyes and rounded mouth, holes round the sides, and fibre attachments on the crown of the head, 10in. (25.4cm.)

129 A FANG WOOD MALE RELIQUARY FIGURE standing with his hands held tightly across his stomach, with stocky legs, a strut for attachment to a reliquary box between them (broken), the lobed coiffure with chevron ornament and pierced through the top of the head, the face with slit eyes and prominent chin, $15\frac{3}{8}$ in. (39.1 cm.)

**
* These reliquary figures were placed over wooden boxes containing the skulls and bones of ancestors and acted as guardians over the remains

[See ILLUSTRATION]



130 A BENIN BRONZE EXECUTION GROUP with three male figures cast in the round, with the larger figure kneeling in front of the other two, his hands in an attitude of prayer, on rectangular base, the principal figure wearing a pleated kilt or skirt, a belt of two ropes round the waist, the two shorter figures behind carrying sheathed swords, wearing skirts, coral necklaces and anklets, three tribal marks over each eye, on the ground are three decapitated human heads, face upwards, and a dog, the base decorated with raised coiled ornament, $16\frac{1}{4}in.$ (41.3cm.) by $8\frac{3}{4}in.$ (22.2cm.)

** For a relating example see von Luschan, pl. 82

(See ILLUSTRATION]



131 A SMALL BABEMBE CARVED WOOD FEMALE FIGURE standing with her hands held to her stomach, scarification marks on her stomach, her eyes inset with panels of mirror glass, wearing a flat cap, with some dark-brown painted details, $5\frac{1}{4}$ in. (13.3cm.) *Congo*

132 A Yoruba carved wood 'Ibeji' male figure, standing with his arms at his sides and wearing a short belted skirt, wearing strings of multi-coloured beads, 10in. (25.4cm.), *Nigeria*

133 A Baule wood Heddle Pulley, with a double-sided finial, one side in the form of a human head with high coiffure, the other with a stylised animal head with inward turning horns, the rectangular base with triangular and dentate incised decoration and set with brass studs, $8\frac{3}{4}$ in. (19.5cm.)

134 A LARGE CAMEROONS HELMET MASK in the form of a human head, with open-work coiffure, 20in. (50.8cm.)

135 A DAN CARVED WOOD SLIT DRUM in the form of a human figure, standing with her hands at her sides, a large slit down the front of the body, with stocky legs, with twin horn-like coiffure, 19in. (48.3cm.), *Ivory Coast*

[See ILLUSTRATION]

136 A BAMBARA CARVED WOOD FEMALE FIGURE of highly stylised form, with prominent breasts, standing on a mound-shaped base, with long, spindly arms held to either side of her elongated body, the small head with crested coiffure, the body covered in cicatrisation, $20\frac{1}{4}$ in. (51.4cm.)

137 A MOSI WOOD HUMAN MASK of oval stylised form, with two square eyes, holes round the sides for attachments, the top of the mask surmounted by a tall female figure, of heavy build with cicatrisation marks on the body, the hands held in front of her, with long plaited coiffure, 30in. (76.2cm.)

[See ILLUSTRATION]

138 A BABEMBE CARVED WOOD MALE FIGURE, with stylised body, short stocky legs and circular base, his arms held slightly out from his sides, the face with notched sides, long nose and small mouth, with large eyes, with vertically stranded coiffure, $22\frac{1}{2}$ in. (57.1cm.)

[See ILLUSTRATION]



135



138



137

139 A Yoruba carved ivory Tusk, with the central section in the form of two janiform human heads, both with facial cicatrisation marks, the remainder of the tusk except for the tip, with incised linear and hatched decoration, $11\frac{1}{2}$ in. (29cm.)

140 AN ASHANTI POTTERY TOMB PIECE, in the form of a human head, with elongated neck encircled with rings, the face with short beard, with cicatrisation marks and ridged decoration on the forehead and in front of the ears, with a broad domed forehead and with the hair represented by short circular projections, $11\frac{1}{2}$ in. (29cm.) *with the top of the head missing*

141 A BAKONGO CAST BRONZE CRUCIFIX, the Christ figure with negroid features, the edges of the cross with parallel slanting linear decoration, with the figure of a child, the hands held in a position of prayer beneath the Christ figure, with a small cross with hatched design beneath it and with a steel ring for suspension at top, $16\frac{1}{2}$ in. (42cm.)

*** Compare: Leuzinger, pl. 5.7
Wannyn, Plates 10 and 15

Crucifixes of European manufacture were introduced into the Bas-Congo provinces by the Portuguese missionaries in their attempt to convert the natives to Catholicism. From the 16th Century onwards the natives of this area made crucifixes as fetishes of their own.

[See ILLUSTRATION]

142 A BAKONGO EBONY AND BRASS CRUCIFIX, the Christ figure with negroid features, the halo with a serrated edge, surmounted in turn by a cross and a small oval-shaped plaque enclosing a zig-zag twin cross motif, the lower section of the crucifix with another small plaque in the form of a plump human face with a crescentic coiffure, the cross with square brass finials, $21\frac{1}{4}$ in. (54cm.), *Congo*

[See ILLUSTRATION]

143 A BAKONGO BRASS AND EBONY CRUCIFIX, in the form of a large ebony cross with a smaller brass cross set on it, the figure of Christ with negroid features, with a sunburst halo and wearing a necklace, with a smaller figure (possibly the Madonna) below the Christ figure, the cross with lead finials, $13\frac{1}{4}$ in. (34cm.) (*with one of the finials missing*), *Congo*

[See ILLUSTRATION]



141



143



142

144 A BAULE WOOD MALE MASK, the face with sensitively carved features, with tiny beard and notching to either side of the cheeks, cicatrisation to either side of and between the slit eyes, also over the forehead, with four inward-curving horns projecting from the crown of the head, the two outer horns with hatched motifs, zig-zag motifs over crown of the head forming the line of the coiffure, $13\frac{7}{8}$ in. (35.3cm.), *Ivory Coast*

[See ILLUSTRATION]



145 A BAJOKWE HUMAN WOOD DANCE MASK with slit eyes and deep upper and lower lids, with oval surrounds, incised secondary eyebrows above with a cruciform motif between, with small ears, and pendent metal ring earrings, incised lunate motifs under the eyes terminating in cruciform motifs, with large mouth with white-painted bared teeth, a flat semi-circular ridge forming the chin, holes round the sides for attachments, $8\frac{1}{4}$ in. (21cm.), *Congo*

** For this type see Elisofon, fig. 286.

This type of mask, representing a man, was worn in dances to entertain the village. Male dancers in male and female disguises ridiculed the foibles of the sexes.

[See ILLUSTRATION]

146 An Ashanti gold Ring, the hoop with raised linear and notched zig-zag ornament, *Ghana*

147 A LARGE SENUFO CARVED WOOD HELMET MASK in the form of the head of an antelope with spirally twisted backward-sweeping horns, holes round the sides for attachments, with traces of red-painted decoration, 28in. (71.1cm.)

148 A Senufo carved wood horned human Dance Mask, with projecting side lugs, and rudimentary horns under the chin, cicatrisation on the cheeks and forehead, $12\frac{3}{4}$ in. (32.4cm.)



149 A LOWER NIGER BRONZE BELL, in the form of a human head, with bulbous features, slightly raised vertical band in centre of forehead, a loop on the crown of the head, the shaped coiffure with incised linear designs and with two projecting ornaments from either side of the head, the ends of the actual sounder projecting from the crown of the head and forming wings to either side, ropework decoration on the loop and a ropework border round the foot of the bell, $6\frac{3}{8}$ in. (16.2cm.), 16th–17th Century

** Exhibited: *Die Kunst von Schwarz-Afrika*, Kunsthhaus, Zurich, 31.10.70–10.2.71 Cat. No. K25, pp. 383, ill. pp. 161.

Kunst am Niger, Villa Hugel, Essen, 25.3.–13.6.71, Cat. 1 No. 22, p. 23; Cat. 11 K25, p. 164, ill. p. 165

Kunst uit Afrika, Haags Gemeentemuseum, 3.7.–5.9.71, Cat. 1 K25, p. 164, ill. p. 165

Literature: “*The Art of Black Africa*”, London, 1972. Elsy Leuzinger, p. 168, No. K27, ill. p. 169

[See ILLUSTRATION]



150 A LARGE FANG WOOD STANDING MALE FIGURE, with stocky legs, feet not depicted, on an oval base, his arms held slightly outwards from his stomach, the face with prominent, jutting chin and small closely-set eyes, $24\frac{1}{2}$ in. (62.2cm.) (*back of head and base worn*)

[See ILLUSTRATION]



151 A BAKONGO CARVED WOOD FEMALE NAIL FETISH FIGURE, standing in a direct frontal position with her arms to either side of her stomach, the body inset with nails and metal plaquettes, the face with the chin thrust forward, the large mouth with thick lips, the eyes inset with panels of mirror glass, a nail inset into her left ear, $29\frac{1}{2}$ in. (74.9cm.), Congo, marked on the back '1949, AF 46, 281'

** Provenance: Oldman Collection
* British Museum Collection

[See ILLUSTRATION]



152 A LARGE BENIN BRONZE MALE HEAD (*whumwelao*), for the Royal Ancestor altars (*aru-erba*), represented with tall collar (*odigbokojo*), simulating thirty-five kings of coral beads, covering the chin, lower part of the head and neck, wearing a reticulated coral cap (*onikekeza*), with two cylindrical beads attached in front and clusters of drop-shaped beads to either side, another bead similar, over the centre of the forehead, all probably simulating agate, the face with small mouth projecting over the top of the collar, with three tribal marks over each eye, the pupils of the eyes depressed and originally probably inlaid, hanging from the cap on each side are two sets of six long strings of coral beads (*ororo*) to either side of the ears, a plaited strand between behind the ears, with hole in the crown of the head for the receipt of an ivory tusk, $14\frac{1}{4}$ in. (36.2cm.)

[See ILLUSTRATION]

END OF SALE



ABBREVIATIONS

- Davis. Robert Tyler Davis. *Native Arts of the Pacific Northwest from the Rasmussen Collection of the Portland Art Museum*, Stanford University Press, U.S.A., 1949.
- Dodd. E. Dodd. *The Ring of Fire, Polynesian Art*, New York, 1967.
- Elisofon, Fagg and Quint. E. Elisofon, W. Fagg, B. Quint. *The Sculpture of Africa*, London, 1958.
- Exotische Kunst. *Exotische Kunst im Rautenstrauch-Joest-Museum*, Köln, 1967.
- Force. R. W. and M. Force. *The Fuller Collection of Pacific Artifacts*, London, 1971.
- Guiart. Jean Guiart. *The Arts of the South Pacific*, France, 1963.
- Hamilton. A. Hamilton. *Maori Art*, Wellington, 1896.
- Leuzinger. E. Leuzinger. *African Sculpture, a descriptive catalogue*, Museum Rietberg, Zurich.
- Von Luschan. Felix von Luschan. *Altertümer von Benin* (3 vols.), Berlin and Leipzig, 1919.
- Miles. Charles Miles. *Indian and Eskimo Artifacts of North America*, Chicago, 1963.
- Musée de L'Homme. *La Decouverte de la Polynesie*, Musée de L'Homme, 1972.
- Oldman. W. O. Oldman. *The Oldman Collection of Polynesian Artifacts*, New Zealand, 1943.
- Plass. Margaret Plass. *7 Metals of Africa, Catalogue of a Travelling Exhibition*, Philadelphia, 1959.
- Read and Dalton. C. H. Read and O. M. Dalton. *Antiquities from the City of Benin and Other Parts of West Africa in the British Museum*, London, 1899.
- Von den Steinen. Karl von den Steinen. In *Die Marquesaner und ihre Kunst. Studien über die Entwicklung primitiver Sudsee-Ornamentik*. Dietrich Reimer. Berlin, 1925-1928.
- Terrisse. A. Terrisse. *L'Afrique de l'Ouest Berceau de L'Art Negre*, Paris, 1965.
- Wannyn. Robert L. Wannyn. *L'Art Ancien du Metal au Bas-Congo*, Brussels, 1961.
- Wardwell. *The Gold of Ancient America*, Wardwell, Boston, 1968, pl. 11.
- Wardwell, *Polynesia*. Allen Wardwell. *The Sculpture of Polynesia*, Catalogue of an Exhibition held at the Art Institute of Chicago, 17th November–31st December, 1967.
- Wellcome. *Masterpieces from the Sir Henry Wellcome Collection at UCLA*, 6th December, 1966–13th May, 1966.

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